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QUANTUM LEAP

SHOCK THEATER

OCTOBER 3, 1954

Written

by

Deborah Pratt

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QUANTUM LEAP

SHOCK THEATER

OCTOBER 3, 1954

CAST

SAM BECKETT/SAMUEL BEEDERMAN
AL/THE OBSERVER

BUTCHER
NURSE NANCY CHATMAN
TIBIDO JOHNSON (TIBBY)
FREDDY
DOCTOR MASTERS
SAMANTHA STORMER
JESSE TYLER
DOCTOR WICKLESS
HERBERT "MAGIC" WILLIAMS
VERBEENA BEAKS
OLDER DOCTOR
YOUNGER DOCTOR

EXTRAS:

PATIENTS
MORTIMER
OSWALD

SETS

INTERIORS:

THERAPY ROOM
HOSPITAL CORRIDOR
WARD SIX
OBSERVATION ROOM
VIEWING ROOM

EXTERIORS:

HAVENWELL STATE
HOSPITAL

QUANTUM LEAPSHOCK THEATEROCTOBER 3, 1954TEASER

FADE IN

1 INT. THERAPY ROOM - DAY - CLOSE ON SAM 1

An implosion of Quantum light reconfigures into Sam, his arms flailing, as he is thrashed by two pairs of white clad arms. A fist slugs Sam.

BUTCHER'S VOICE

That's for punchin' me Beederman.

2 WIDER ANGLE 2

Sam wears a straight jacket but his arms are free. Long extensions of fabric hang far below his hands. He struggles as two black men drag him back onto a table. Butch, "the Butcher", grabs Sam by the hair and jerks him against the wall, stunning him.

NURSE CHATMAN'S VOICE

Butch! What are you doing?!

BUTCHER

Doctor said to calm him down.

3 ANOTHER ANGLE - INCLUDING NANCY CHATMAN 3

From the door an attractive mid-thirties nurse rushes across the spartan room. White walls and a barred window high above the floor, fill the room with the sound and shadows of rain. The yellow light flickers from above. Sam is forced onto the table. Behind his head an ominously shaped machine whirs. Sam is strapped down.

NURSE CHATMAN

Stop it!

(beat)

Where's Doctor Masters?

BUTCHER

He's comin'.

CONTINUED

SAM
I want to talk to the doctor!

A huge rubber tongue depressor is shoved into his mouth and globs of clear gel are slapped against his temples. Nurse Chatman struggles to make them stop.

NURSE CHATMAN
We have to wait. You know the rules!

BUTCH
Shut up! Or I'll tell Masters about Tom Black.

She is momentarily stunned.

NURSE CHATMAN
That...that was an accident.

4 CLOSE ON A VOLTAGE DIAL

4

A hand reaches in cranking it from seventy to two hundred.

BUTCHER'S VOICE
Well, this ain't.

5 BACK ON ALL

5

She grabs at Butcher, trying to pull him away.

NURSE CHATMAN
My God, you'll kill him!

He shoves her back and turns on Sam.

6 CLOSE ON SAM

6

His eyes widen as he realizes what he's leaped into.

SAM
(garbled)
Oh, b....

Butcher throws the lever and Sam vibrates violently, as we....

FADE OUT

END OF THE TEASER

ACT ONE

FADE IN

7 EXT. HAVENWELL STATE HOSPITAL - STOCK 7

Gothic stone walls and weeping willows stretch across the rain drenched lawns. A clap of thunder echos against the clouds.

8 INT. HOSPITAL CORRIDOR - DAY - TRACKING WITH GURNEY 8

Butcher whistles down the halls of Havenwell. He pushes an unconscious Sam. Around him we encounter a variety of the dregs of human society. Lost creatures with hollow eyes, sit huddled or wander the narrow halls. Many resemble the staff and crew of Quantum Leap about this time of the season.

9 INT. WARD SIX - DAY 9

A long grayish-blue room with Eisenhower windows that run the length of one wall. Eight hospital beds, in dormitory placement, line the wall under the windows. Bad Muzak plays through the tiny loudspeaker, as several men in different stages of dress sit and watch.

BUTCHER

See everybody. Mr. Beederman's back
and he's much better now.

10 NEW ANGLE - FEATURING TIBBY 10

Tibido Johnson, a thin black man in a hospital gown, gets up as Sam and Butcher enter. It's obvious he's frightened of Butcher. Cautiously, he moves alongside them. The other men stop what they're doing and watch.

BUTCHER

And anymore of you lunatics swing on
me, you can believe I'll make sure
you're much better too.

11 NEW ANGLE 11

Sam is brought in and taken to the far end by the last bed. Butcher slides him off the gurney with the help of another orderly, Freddy, young, white, about nineteen. They cover Sam.

CONTINUED

FREDDY

Man, he's been in recovery for four hours. Doctor Masters must have zapped him a good one.

BUTCHER

Yeah. Yeah, he did.

TIBBY

You kill him?

BUTCHER

(looking at Tibby)
Not today.

TIBBY

You tried to though. Didn't you?

FREDDY

Go finish your puzzle, Tibby.

TIBBY

Didn't you? Didn't you?

BUTCHER

If I'da tried Tibby, I'da done it.

Then Freddy hands Butcher a piece of paper clamped to a clipboard and he signs it.

FREDDY

I mean it, Tibby. Go play with your puzzle or you won't get ice cream tonight.

(beat)

I mean it.

Freddy walks away as Tibby looks back in on Butcher.

TIBBY

You don't like him. That's why you keep hurtin' him. Ain't it?

BUTCHER

I keep hurtin' him, 'cause I don't like you. So if he dies Tibby, it's gonna be all your fault.

Tibby's eyes widen at the fear of Butcher's weird reality. He cowers and looks at Sam. Butcher laughs at his little mind game. Suddenly, as Tibby stares at Sam, a strange look crosses his face.

CONTINUED

TIBBY

That ain't Mr. Beederman. It ain't,
it ain't, it ain't.

BUTCHER

Yeah, who is it, Tibby.

TIBBY

I don't know. But it ain't Mr.
Beederman.

BUTCHER

Maybe Beederman's dead and I brought
a stranger back in his place, Tibby?

TIBBY

He ain't dead, but that ain't him.

BUTCHER

Yeah, well when you figure it out,
you come tell me.

TIBBY

I won't. I won't tell you nothin',
nothin', nothin'.

BUTCHER

Better not make me mad, Tibby. You
don't like it when I get mad!

With that, Butcher makes like a boogiemer, wiggling his
arms and making a horrible face, pressing Tibby back into
the corner. As Tibby cowers, Butcher laughs and exits.

12 ON BUTCHER

12

He strides down the aisle. Two other men that had stood
closer, scramble out of his way. He waves to Freddy, who
now sits inside a glass booth or room, reading a college
textbook. Freddy waves back.

13 NEW ANGLE - FEATURING SAM

13

He lays motionless. Slowly, Tibby crawls from the corner
and inches his way toward Sam. He studies him for a long
time.

TIBBY

(whispers)

You shouldn't have come here man.
These folks are crazy.

(MORE)

CONTINUED

TIBBY (Cont'd)

(beat)

They won't help you, you know.
They're just lookin' for a chance to
make you die.

(beat)

They are, they are, they are.

NURSE CHATMAN'S VOICE

No we're not Tibby.

14 WIDER ANGLE - INCLUDING NURSE CHATMAN

14

She stares down at Sam. There is a real concern in her eyes as she struggles with what happened.

TIBBY

Butcher tryin' to kill him, ma'am.

FREDDY'S VOICE

(yelling)

Tibby, go to your spot! Go to your
spot! Right now!

15 INCLUDING FREDDY

15

Tibby scrambles back to his bed and crawls under it.
Freddy comes down standing next to Nurse Chatman. After a
beat.

FREDDY

It is kinda weird, don't you think?

NURSE CHATMAN

Weird?

FREDDY

What's happened to Mr. Beederman,
since he got here. He was a little
down at first and all of a
sudden....

NURSE CHATMAN

What happened to Mr. Beederman,
happens to a lot of people.

FREDDY

(facetiously)

Yeah, they get committed and then go
crazy.

We hear the sound of the Imaging Chamber door.

He looks around at the gruesome surroundings, then at an unconscious Sam.

FREDDY

Personally, I think he'd be better off if he just went home.

OBSERVER

You got my vote on that one.

NURSE CHATMAN

Well, luckily for Mr. Beederman, you're not a doctor yet.

FREDDY

Yeah, well, I hope he won't be stuck here until I get to be one.

NURSE CHATMAN

(watching Sam)

I've been a nurse at Havenwell for ten years, Freddy and I've seen all kinds. Sam Beederman's a classic depressive and he's not mentally equipped to handle it.

OBSERVER

Hey, you hear that! You get your own name.

NURSE CHATMAN

That's why he's here with us.

17 FEATURING AL

17

For the first time Al really studies Sam. A look of concern furrows in his brow.

OBSERVER

I thought the guy in the waiting room looked bad.

(beat)

You look terrible.

There is a low moan from Sam.

18 FEATURING SAM

18

Slowly, almost painfully, he reaches to touch his head. His eyes open and try to focus. Chatman smiles at him.

CONTINUED

FREDDY

Hey, how ya feeling today?

SAM

(groggy)

I feel...I feel....

NURSE CHATMAN

He's had a rough time, Freddy.

(beat)

He may not recognize you for a while.

He looks at them both like they're from another planet.

OBSERVER

Well, of course he doesn't recognize you. He's never seen you.

(to Sam)

You're Sam Beederman, in Havenwell Hospital for....

(punching Ziggy)

Acute depression and schizophrenia.

Sam looks at Al and says nothing, gently pushing his hair behind his ear several times.

NURSE CHATMAN

(gently to Sam)

It's Nurse Chatman, Sam. And you remember Freddy, don't you?

SAM

(looking to Al)

Freddy?

FREDDY

Sure, we're old buddy's. Right?

NURSE CHATMAN

Do you want to say hello, Sam?

SAM

Hello.

NURSE CHATMAN

Do you know where you are Sam?

OBSERVER

Of course he does, I just told him.

(to Sam)

Go ahead. Let them know you're not a loony tune.

CONTINUED

SAM
Havens...Havensweed.

OBSERVER
Havenwell!

SAM
Havenwell.

NURSE CHATMAN
That's good, that's very good.

OBSERVER
No wonder this guy's a nut case.

SAM
I'm a nut case?

OBSERVER
Well, you're not....

NURSE CHATMAN
No! You just had your treatment and
you're still a little tired.


OBSERVER
...but the guy in the waiting room's
got a few chemical problems.

NURSE CHATMAN
He seems a little more disoriented
than usual, Freddy. Maybe you
better go get Doctor Masters.

OBSERVER
Doctor Beaks is doing a full
work-up....

Freddy turns and heads down the ward. Sam's eyes widen
into a panic.

OBSERVER
We won't have the results for at
least...sixteen hours.


(calling after
Freddy)
Don't leave me here.

Sam weakly tries to get up and follow Freddy. Nurse Chatman catches him, sitting him back on the bed.

OBSERVER

Cool it, Sam. You got stuff to do.

NURSE CHATMAN

He'll be right back.

Sam touches the burn marks at his temple and begins to panic. Al sees the burns too, cringing.

~~FX~~

(touching his head)

No more shock treatment!

OBSERVER

Geese, Sam, they must have....

~~FX~~

(to Al)

I don't want to stay here.

NURSE CHATMAN

You only have to stay until you get better, Sam?

20 CLOSE ON NURSE CHATMAN

20

She is more saddened than afraid of what she is seeing. It's obvious Sam is not talking to her. Calmly, she reaches forward and touches his arm.

NURSE CHATMAN

I'm sorry about what happened today, Sam. But everything's going to be alright. I promise, it won't happen again.

(beat)

Do you understand?

21 ON SAM AND AL

21

Again Sam tries to get out of the bed but he's too weak. Nurse Chatman forcefully sits him back down.

NURSE CHATMAN

You're still very weak. You need to rest.

SAM

No!

CONTINUED

OBSERVER

You're blowing this, Sam.

NURSE CHATMAN

If you don't calm down, we'll have to....

SAM

No more shock treatment!

NURSE CHATMAN

No. No more therapy.

(beat)

You've been through enough today.

OBSERVER

Calm down, Sam and I'll tell you why you're here.

(beat)

Then you can do what you're here to do. And we can get the hell out of this loony bin.

SAM

(trying to sound
calmer)

Okay. Okay. Tell me now so I can go.

NURSE CHATMAN

(confused)

What do you want me to tell you?

III

How to get out?

OBSERVER

As soon as you get rid of Florence Nightingale here. And the only way she's gonna split is if you cool your heels.

NURSE CHATMAN

Doctor Masters will be here in a moment....

OBSERVER

I forgot she called in the calvary.

NURSE CHATMAN

...but I want you to be relaxed when he gets here, Sam.

(beat)

Promise me?

CONTINUED

SAM

No more shock....

NURSE CHATMAN

You just stay calm.

DOCTOR MASTERS' VOICE

Does he know who he is?

22 WIDER ANGLE

22

Doctor Masters, a thin man in his mid-forties. Intelligent, with the eyes of a man who has too much responsibility and too little sleep. He and Butcher rush toward the bed. Sam stiffens at the sight of Butcher.

NURSE CHATMAN

He seems to.

TIBBY

He's not Mr. Beederman.

Doctor Masters slows his approach, seeing Sam's agitated state. Sam points to Butcher, bringing his knees up to protect himself.

SAM

Keep him away from me.

DOCTOR MASTERS

(to Butcher)

Stay back, Butch.

(after a calm beat)

Do you know who I am, Sam?

Sam looks at him.

SAM

No.

DOCTOR MASTERS

Do you recognize Nurse Chatman.

SAM

No! I don't know any of you....

(pointing to Al)

...and I don't care what he says,
I'm not supposed to help anybody do
anything. I'm not!

BUTCHER

Who the hell's he talking to?

CONTINUED

DOCTOR MASTERS
(pointed, to
Butcher)
I told you to stay back.
(to Sam)
Who says you have to help, Sam?

23 FEATURING AL

23

For the first time he realizes things are very wrong. He becomes very calm and very direct.

OBSERVER
I want you to listen to me, Sam.
They can't see me. I'm a hologram
tuned to your mind. I'm here to
help you.

SAM
They can't see you? Then how are
you going to help me get out?

DOCTOR MASTERS
Do you know who you are, Sam?

OBSERVER
You've leaped into Samuel Beederman.
You have a wife and no children.
You are suffering from....

DOCTOR MASTERS
Do you remember who you are, Sam?

24 FEATURING SAM

24

He is confused and frightened.

OBSERVER
(pointed)
You are Samuel Beederman....

SAM
(yelling at Al)
No!
(beat)
My name is....
(struggles)
My name is...Samantha Stormer.
I...I'm an executive secretary at
National Motors in Detroit,
Michigan.

CONTINUED

Sam turns to a mirror that hangs near the corner.

25 SAM'S POV - MIRROR

25

Staring back at him is Samantha from "What Price Gloria".

SAM'S VOICE

(continuing)

It's nineteen sixty-one and I'm
twenty-six years old and some
day....

She picks up a brush and brushes her disheveled blonde hair
from her eyes.

26 ON AL, DOCTOR MASTERS AND NURSE CHATMAN

26

They stand stunned, listening to Sam. As he speaks his
mannerisms become more feminine. Sam desperately tries to
fix his hair.

SAM

...I'm going to join the design
program with Gloria.

(to Masters)

I'm here because I hit Buddy Wright,
aren't I?

OBSERVER

My God, what have they done to you?

SAM

That's it, isn't it? Isn't it?
Isn't it?

Off Al's look of horror, we....

FADE OUT

END OF ACT ONE

ACT TWO

FADE IN

27 INT. WARD SIX - DAY - ON ALL

27

They hang in a stunned moment of surprise, listening and watching Sam. He speaks like a pouty little girl defending her deed.

SAM

I shouldn't be punished you know.
Buddy Wright deserved a lot more
than a punch in the jaw.

DOCTOR MASTERS

(softly to Butcher)

Get Doctor Wickless up here
immediately.

OBSERVER

(yelling)

Gooshie, you better get Beaks here
on the double.

(beat)

We got problems. Big problems.

DOCTOR MASTERS

(to Chatman)

How long has he been like this?

NURSE CHATMAN

He seemed a little disoriented when
he first woke up, but he seemed to
recognize Freddy....

DOCTOR MASTERS

What did you say to him? I want you
to remember exactly what you said to
him.

28 NEW ANGLE - FEATURING SAM AND AL

28

Sam sits on the bed brushing his hair.

SAM

So you see, it's all been a
misunderstanding and I'm sure....

OBSERVER

(slow and direct)

Sam, you're a scientist named Sam
Beckett. Doctor Sam Beckett.

CONTINUED

Sam stops and looks at him.

SAM

Beckett?

(beat)

I knew a Sam Beckett...in Elkridge,
Illinois.

OBSERVER

Indiana.

DOCTOR MASTERS' VOICE

Who's Sam Beckett?

They watch, fascinated by what's unfolding before them.

ALI

A boy I knew a long time ago.

OBSERVER

Yes, he was a boy and then he grew
up and built a time machine....

DOCTOR MASTERS

Was he your friend Samantha?

OBSERVER

...project Quantum Leap....

SAM

I don't remember.

DOCTOR MASTERS

You don't remember if he was your
friend?

OBSERVER

Sure you remember. And before it
was completed you tried an
experiment and ended up traveling
back through time, reliving little
pieces of other peoples lives.

DOCTOR MASTERS

Samantha? Can you hear me?

Sam says nothing. He stares at Al listening intently to
him.

NURSE CHATMAN

Is he in a trance, Doctor?

CONTINUED

DOCTOR MASTERS
I think he's listening to someone.

NURSE CHATMAN
But what's he looking at?

TIBBY'S VOICE
The guy in the...jacket.'

Al and Nurse Chatman turn. Masters throws a glance but his attention is on Sam.

30 INCLUDING TIBBY

30

He sits off to the side.

OBSERVER
You can see me?

TIBBY
Sure. Nice jacket.

OBSERVER
Great, I'm tuned into a nut case.

NURSE MASTERS
What is it, Tibby?

OBSERVER
Don't say anything or they'll put
you in a hole so deep under this
place, you'll never get out.

Tibby looks at Masters and Chatman and turns, walking back to his bed.

TIBBY
Never mind.

DOCTOR MASTERS
Sam?

NURSE CHATMAN
I don't understand what's happening.

31 FEATURING DOCTOR MASTERS AND NURSE CHATMAN

31

Masters never takes his eyes off Sam. The reality of what he may have his hands on has him salivating like a Pavlovian dog.

CONTINUED

DOCTOR MASTERS
I think that Mr. Beederman
is...splitting.

She just looks at him.

DOCTOR MASTERS
It's a very rare psychosis called
multiple personality disorder.
(beat)
When the human mind can't handle a
situation, sometimes it will create
an entire other personality that
can.

32 ON AL

32

Al has started to pace.

OBSERVER
Oh, great. Now they think your
Sybil.
(to Sam)
We gotta talk.
(slowly)
I want you to tell them your name
is Samuel Beederman and you're
very tired from your therapy.
(beat)
If you don't, you're not gonna get
outta here.

33 CLOSE ON SAM

33

He's obviously still Samantha but some survival instinct
tells him to do as he's told.

I'm Samuel Beederman and I'm very
tired from my therapy.
(beat)
If you don't mind doctor, I'd like
to take a nap.

34 ON MASTERS AND CHATMAN

34

They look to Sam and then to each other.

DOCTOR MASTERS
But I'd like to talk to Samantha.

CONTINUED

E.M.

I...I'm very tired from my therapy
and I'd like to take a nap.

DOCTOR MASTERS

Of course...Mr. Beederman. We can
talk about it later this afternoon.

OBSERVER

He's lookin' at you like a frog in
Bio. 101.

(beat)

You did good, Sam.

35 ON ALL

35

Masters smiles and walks away, nodding for Chatman to
follow him. She watches over her shoulder with a curious
eye.

NURSE CHATMAN

Doctor, I...I don't understand what
happened.

DOCTOR MASTERS

I think the voice he was listening
to, told him to say he was Beederman
to make us go away.

(beat)

I want him moved to an observation
room.

NURSE CHATMAN

We have nothing available.

DOCTOR MASTERS

Clear one!

We follow Masters and Chatman for a moment. Just as they
reach the door, a white-haired man of about sixty rushes
in. He is Dr. Wickless, the head of Havenwell. Masters
stops him and they talk intensely, MOS. From time to time
Wickless looks over to Sam.

OBSERVER'S VOICE

Primary dissection has begun.

They exit.

36 BACK ON SAM AND AL

36

Sam sits, staring at Al.

CONTINUED

SAM

Now what?

OBSERVER

I don't know. Gooshie can't locate Beaks.

SAM

You said you would help me get out of here.

(beat)

I don't like it here.

OBSERVER

The only way you're going to leap outta here, is if you figure out a way to keep Beederman from getting his brain drained by Frankenstein back there.

SAM

Who are you?

Al looks sadly at his friend.

OBSERVER

I'm Al. Your buddy. I gave you your first shot. And you...you were the only person who believed in me when I forget how to believe in myself.

(beat)

You brought me on this project.

SFX

Why couldn't they see you?

37 NEW ANGLE - FEATURING AL - SFX

37

As he talks, he walks through the bed and puts his hand through Sam. Sam is totally startled.

OBSERVER

Because I'm a hologram tuned to your brainwaves.

(beat)

Look, I can't touch you. I can't touch anything. To me, you and everything around you is a hologram.

SFX

(startled)

How...how did you do that?

CONTINUED

OBSERVER

I'm not here. I'm forty three years
in the future.

Sam reaches through him and another hand does too.

38 NEW ANGLE

38

It is Tibby. He's in total awe.

TIBBY

I gotta be over medicating.

SAM

Can anyone else see you?

Al looks around the ward.

OBSERVER

(yelling)

Hey! Can any of you loony tunes see
me?

39 AL'S POV - THE OTHER MEN

39

Two hands go up, Mortimer and Oswald. The others sit lost
in their own world, oblivious to Al and most everything
else.

40 ON SAM, AL AND TIBBY

40

Sam and Tibby both turn back to Al.

TIBBY

Are you really from the future?

OBSERVER

Yeah, yeah I am.

TIBBY

My names Tibby. Tibido Johnson from
right here in Havenswell,
Pennsylvania. Am I in the future?

OBSERVER

I'll check it out as soon as....

Al punches data into the handlink. As he does, Sam slips
back under the covers and cuddles down to sleep.

CONTINUED

OBSERVER
What are you doing?

I'm tired.

OBSERVER
Sam! No! We have to talk.

Sam falls asleep ignoring Al's pleas. Al is totally preoccupied by what to do.

TIBBY
What's it like in the future?

OBSERVER
Huh?

TIBBY
What's it like?
(beat)
I mean, is it real clean? Are there cars that float on air.

OBSERVER
We're working on it.

TIBBY
I like your threads.

OBSERVER
Gooshie, where's Beaks?

TIBBY
(looking around)
Who's Gooshie?

OBSERVER
He's the programmer.
(to Gooshie)
We'll damn it...I'll find her myself.

Al starts pushing buttons.

OBSERVER
If Sam wakes up tell him....

TIBBY
(sing songy)
Her, her, her.

CONTINUED

OBSERVER

Him. That I'll be right back. Tell him not to talk to anyone.

TIBBY

Only if you tell me about the future.

OBSERVER

Yeah, yeah. Okay. The future has...microwave ovens. And you can cook a whole TV dinner in three minutes.

(beat)

Now, just watch him.

41 NEW ANGLE - SFX

41

A few buttons and the Imaging Chamber door opens. A totally stunned Tibby watches as Al steps inside and disappears.

TIBBY

Man, oh man, oh man, I like this future stuff.

42 NEW ANGLE - FEATURING TIBBY

42

We hold on a thrilled Tibby who turns to see one of his fellow inmates, a goon-face named Mortimer, staring at him with his mouth open. He holds a bedpan and a wooden spoon.

TIBBY

In the future we're gonna get our dinners outta the TV in three minutes.

Mortimer pouts and bangs his bedpan, walking away. On Tibby's thrilled giggle, we push past him to a sleeping Sam and....

CUT TO

43 INT. OBSERVATION ROOM - AFTERNOON

43

Doctor Masters and Nurse Chatman stand in the hub of activity preparing the small room. A crew of overall-clad men wash down the drawing covered walls and sweep the floor. A table and chairs are brought in, along with a

CONTINUED

variety of psychological test equipment. Rorschach, spontaneity, Szondi, Taschen, Thematic Appreciation, etc. A two-way mirror is being cleaned.

NURSE CHATMAN

What if he has developed more than one personality?

DOCTOR MASTERS

That's what the tests will show.

(beat)

Until yesterdays therapy, Mr. Beederman was a manic depressive with schizophrenic tendencies.

NURSE CHATMAN

But Samantha Stormer was so real to him.

DOCTOR MASTERS

A distinct secondary personality, with her own life, a job, friends and problems. Eight years in the future!

NURSE CHATMAN

It doesn't follow any cases I've seen or read about.

DOCTOR MASTERS

The Cooke girl was the only case of multiple personality I've actually interacted with, and hers were all from child related traumas.

(beat)

But Sam's created a personality totally unrelated to his own experiences. That has never been recorded.

Masters looks at her for a long beat, considering the option, then turns his gaze back to one of the tests, lost in the thrill of his new discovery.

DOCTOR MASTERS

It's the aspect of time displacement that has me fascinated.

(to himself)

Perhaps we should perform some of the tests under sodium-amytal.

CONTINUED

NURSE CHATMAN

(concerned but
direct)

Doctor Masters, Mr. Beederman is a
patient in need of our help.

(beat)

I'm a little worried that this type
of research may overshadow interest
in him as a person.

DOCTOR MASTERS

(coldly)

I'm sure if I become overzealous,
Doctor Wickless will let me know.

(beat)

That will be all, Nurse Chatman.

He dismisses her with a turn and goes back into his
preparations. After a beat she exits and, we....

CUT TO

45 INT. WARD SIX - AFTERNOON - ON TIBBY

45

He sits in a chair next to Sam watching him sleep. The
sound of the Imaging Chamber door turns his gaze.

46 NEW ANGLE - INCLUDING AL

46

He sees that Sam is still asleep. Tibby gives him a big
warm smile.

TIBBY

Hi, Al.

OBSERVER

Hi, Tibby.

TIBBY

Any word on my future?

OBSERVER

Oh, yeah.

(reading the
computer)

It's not all that great. But it can
be changed.

(beat)

As a matter of fact, you're the
reason Sam ended up in this loony
bin in the first place.

CONTINUED

TIBBY

She was going to get me out?

OBSERVER

He. Yes. So now I guess I gotta do it. But I gotta take care of Sam first. Okay.

TIBBY

Okay! Okay! Okay!

OBSERVER

How'd you get here in the first place?

TIBBY

Headaches. I use to have these real bad headaches when I was little, made me crazy. My folks brought me here to get fixed. I guess they never came back.

(shrugs)

Too many kids and not enough food. I'm not mad at 'em though.

OBSERVER

What about your head now?

TIBBY

I still get 'em but I don't tell nobody. Nope, nope, nope.

OBSERVER

(reading Ziggy)

Ziggy says you've got severe migraines. Let's see, you get outta here in seven years and end up on the streets...unless....

(beat)

Did they ever teach you to read in this joint?

TIBBY

Nope. Nope. Nope.

OBSERVER

Well, maybe we can change your fate. Get some books. Learn to read.

TIBBY

Yeah, I could do that. I could, I could, I could.

CONTINUED

OBSERVER

First you've got to stop talking
like a loony tune.

TIBBY

(brightening)

I gotta keep all the letters
straight. I wish letters was like
music. I used to like music.

(referring to the
Muzak)

Not that stuff. Jazz and BeeBop.

(beat)

What's music like where you come
from?

OBSERVER

Huh?

TIBBY

Future music? What's it like?

OBSERVER

Well, it's....

(strains to
describe it)

You haven't even heard rock and
roll. Or acid rock. Then there was
funk and pop and new wave. Oh yeah,
then heavy metal.

TIBBY

Heavy metal?

OBSERVER

Well, I've been under the desert
listening to golden oldies for five
years....

(beat)

Hip hop was the last real flash.
Scratch. Rap music.

TIBBY

Rap?

OBSERVER

Like jive talkin'?

Tibby ponders for a long beat. Al looks for a way to show
him and starts to punch the buttons on the handlink.

CONTINUED

46 CONTINUED (3)

46

OBSERVER

Maybe I can show you.

(beat)

I was writing this, kinda love song
to my girl Tina. Maybe I didn't
erase....

The little handlink starts to sound out the rhythm and
scratch of a rap song.

47 NEW ANGLE

47

The two men that raised their hands move closer. One,
Mortimer, with his bedpan and the other, Oswald, whose
thing is mouth sounds of explosions. They listen amazed.
Tibby starts to groove to the beat. Oswald mimics the
sound.

TIBBY

Kinda African.

OBSERVER

Okay, first you gotta get the
groove....

(beat)

Tibido, Tibido, Tibido...Tibido,
Tibido, bop bop.

With that he points to Mortimer, whose band is his bedpan,
gets sort of in rhythm.

TIBBY

Bop, bop.

OBSERVER

Tibido, Tibido, Tibido...Tibido,
Tibido, Bop bop.

Tibby joins in, keeping the groove. Al is leading his
funky band, as the other patients sneak closer to the
strange sound.

OBSERVER

Alright, we've got a groove.

TIBBY

What about the rap part?

OBSERVER

Oh, okay. Now this is all...you
know, attitude. The Rap would be
something like....

(MORE)

CONTINUED

OBSERVER (Cont'd)

(beat)

Uh...you're a loony tune in a big
white room/I'm a hologram from the
future/Movin' fast, back into the
past but I got to say I'm pleased to
meet 'cha/Tibido, Tibido,
Tibido...Tibido, Tibido, bop bop.

(points to the
band)

Tibido, Tibido, Tibido...Tibido,
Tibido, bop bop.

(to Tibby)

ABCDEFGH...HIJKLMNOP-QRS-TUV...WX-YZ.

TIBBY

Hey!

OBSERVER/TIBBY

ABCDEFGH...HIJKLMNOP-QRS-TUV...WX-YZ.

(beat)

Tibido, Tibido, Tibido...Tibido,
Tibido, bop bop.

48 NEW ANGLE - FEATURING SAM

48

He stands watching in amazement with the other inmates. Al
sees him. Some of the inmates start to do primal dances.

OBSERVER

(aside to Sam)

I think I found a way to save Tibby.
So you can leap!

(rapping to all)

Now Sam's my man, I'm a fan, you got
to understand/He's an alright cat
from the futcha/He can party,
harty, drink some Bacardi/And I
got to say I know it would suit
cha.... (more to come)

TIBBY

ABCDEFGH...HIJKLMNOP-QRS-TUV...WX-YZ.

OBSERVER

(to Tibby)

You're a loony tune in a big white
room/I'm a hologram from the
future/Movin' fast, back into the
past but I got to say I'm pleased to
meet 'cha.

CONTINUED

TIBBY

But I got to say I'm pleased to meet
cha!

OBSERVER

Yeah!

ALL

Tibido, Tibido, Tibido...Tibido,
Tibido, Bop bop. Tibido, Tibido,
Tibido...Tibido, Tibido, bop bop.

Several inmates join in with the group and groove, building
into a frenzy of song and dance and begin tearing up the
room.

49 FEATURING SAM

49

Sam watches quietly with a knitted brow.

FREDDY'S VOICE

What the hell is going on here?

50 NEW ANGLE - INCLUDING FREDDY

50

He rushes toward them in a rage. His screams freeze most
of them.

FREDDY

Stop it!

OBSERVER

Uh, oh.

Tibby laughs.

FREDDY

You think this is funny Mr. Johnson?

He says nothing. Now everyone scurries and cowers.

FREDDY

You nut cases are gonna clean this
place up. Right now!

51 NEW ANGLE

51

Some of the inmates become agitated, others could care
less. Tibby goes back into his groove.

CONTINUED

FREDDY
I said, stop that noise.

SAM
It's rap music.

All focuses turn to Sam. Al is instantly next to him, excited about the fact that the music may have touched something in his mind.

OBSERVER
Yes.

FREDDY
What?

OBSERVER
(thrilled)
You hated rap music, Sam.

I'm not Sam.

FREDDY
Right, Samantha. Just get your stuff together. Masters wants you moved.

SAM
Samantha?
(beat)
My name is Tyler. Jesse Tyler. And I only sat at that counter 'cause I was hungry.

OBSERVER
Oh, no.

SAM
You shouldn't punish a man for bein' hungry. I had money and I know skin color matters to you, but it shouldn't.

FREDDY
I better get Masters.

He frantically punches his computer, as Freddy races for the door.

52 CONTINUED

52

OBSERVER

Don't do this, Sam. Ziggy says I
saved Tibby. He's going to learn to
read and get a job when he gets out.
He'll be alright!

(beat)

You gotta leap!

Sam turns and walks back to his bed.

53 AL'S POV

53

With each step, Sam's walk changes to that of a feeble,
broken old man. Al yells to Gooshie.

OBSERVER'S VOICE

What's going on?

54 CLOSE ON AL

54

His face is a mix of sadness and fear.

OBSERVER

Ziggy says you can't leap because
you're not Sam.

55 ON SAM

55

He looks into the little mirror.

56 SAM'S POV - JESSE

56

Jesse's face stares back, tired and confused.

OBSERVER'S VOICE

(beat)

And if you don't get back to Sam
Beckett....

57 ON AL

57

He looks up from the handlink.

OBSERVER

....you'll be stuck here forever.

FADE OUT

END OF ACT TWO

ACT THREE

FADE IN

58 INT. OBSERVATION ROOM - LATE AFTERNOON - MIRROR SHOT 58

Jesse Tyler stands in a hospital gown looking at himself, then down at the table of books, charts and test cards.

DOCTOR MASTERS' VOICE
Would you like to play some games
with me, Jesse?

59 ON SAM AND DOCTOR MASTERS 59

Sam looks up from the books, then lets his eyes slowly scan the room.

I'm too old to be playin' games.
(beat)
'Sides, I can't read.

DOCTOR MASTERS
You don't have to read. I'll show
you some pictures and you tell me
what you think they mean.
(beat)
Please, sit down.

Sam slowly sits, moving as though his body ached from years of hard work. Doctor Masters joins him and picks up a set of Rorschach cards.

60 CAMERA PANS 60

around the room and we see Al standing in a corner watching. He and Sam exchange a glance.

OBSERVER
I'm right here, Sam.

Camera continues to move past Al and through the mirrored wall into....

61 INT. VIEWING ROOM - FEATURING NURSE CHATMAN 61

Doctor Wickless and four other doctors, in white lab coats, sit on chairs and watch intently as Chatman speaks.

CONTINUED

NURSE CHATMAN

(whispers)

This is Jesse Tyler, a third personality. It seems he's a negro of about seventy, who feels he's being persecuted unjustly for some type of civil rights disturbance.

(beat)

He believes he's living in 1955.

DOCTOR MASTERS' VOICE

All right. Now I want you to look at this and tell me what you see.

62 INT. OBSERVATION ROOM - FEATURING SAM

62

He looks at the blob of ink before him and says nothing for a beat.

■ ■ ■

A mess.

(beat)

That ain't no picture.

OBSERVER

He wants you to use your imagination.

DOCTOR MASTERS

Of course there is. Look closer.

SAM

Burnt chittlin's.

(matter-of-fact)

A pot 'a burnt chittlin's.

DOCTOR MASTERS

All right.

Next card. Sam looks for a moment and his eyes fill with tears.

SAM

(softly)

That's...that's blood.

DOCTOR MASTERS

What blood Jesse?

CONTINUED

SAM
(dazed)
Nell's. They ran my granddaughter
off the road and I found her....

CUT TO

63 FLASHBACK - COLOR OF TRUTH

63

Sam gathers Nell from the crash and carries her to Miss Melony.

SAM'S VOICE
She was bleedin' bad. Miz Melony
and I, we got her to the hospital.

64 NEW SCENE - AT HOSPITAL - MOS

64

Sam stands holding Nell, screaming at the doctors.

SAM'S VOICE
But it was the white hospital over
in Legade. They wouldn't take her,
but Miz Melony told 'em they had
better and....
(wonderment)
...I...knew what to do.

65 ON SAM AND AL

65

Al has moved closer to the table. He can see that Sam has
tapped into something.

SAM
I knew the proper medical procedure.
I...I told the doctors.

OBSERVER
That's because you're a medical
doctor.

DOCTOR MASTERS
But I thought you couldn't read.

OBSERVER
Sam Beckett is a medical doctor.

Sam looks slowly at Al. A door somewhere in his
subconscious is cracking. Al moves closer to him.

CONTINUED

DOCTOR MASTERS

What is it, Jesse?

OBSERVER

(softly)

Leave him alone.

(to Sam)

You hold seven degrees, Sam.

SAM

I...I can't read.

OBSERVER

Yes, you can.

DOCTOR MASTERS

So you couldn't have known the proper medical procedure.

OBSERVER

Jesse can't, but you can.

SAM

(getting upset)

No! I can't!

66 INT. VIEWING ROOM

66

As Sam continues to talk about his lives as the son of a slave, the other doctors watch in amazement.

SAM'S VOICE

We...we were share croppers. My folks been slaves, they didn't do no readin' and writin'....

DOCTOR WICKLESS

Who's he talking to?

NURSE CHATMAN

Doctor Masters thinks it's a hallucination. His name is Al.

SAM'S VOICE

I saw to it my boy, Willis, got educated. He's a preacher, you know.

NURSE CHATMAN

Doctor Wickless, is Al another of his personalities?

CONTINUED

DOCTOR WICKLESS
(shaking his head)
An external personality would be the
aberration of a schizophrenic, not
someone with MPD.

67 INT. OBSERVATION ROOM

67

Sam is on his feet and talking directly to Al.

DOCTOR MASTERS
(gently)
Jesse?

SAM
(to Al)
It's not that Willis didn't try
teachin' me, but I'm stubborn as a
mule and twice as slow.

OBSERVER
(eyes on Masters)
Sam, sit down.
(beat)
Sit down and if you have to talk to
me, don't look at me.

■ ■ ■
Why the hell not?

DOCTOR MASTERS
Is there a problem with your friend,
Jesse?

OBSERVER
Because these yoyo's can't see me.
And I don't want them thinking
you're any crazier than they already
do.
(beat)
Now tell Dracula to finish sucking
your brain.

■ ■ ■
What?

DOCTOR MASTERS
I said, is there a problem?

OBSERVER
(anxious)
Finish the test so we can get out of
here.

CONTINUED

Get on with the test so we can get the hell outta here.

(beat)

And I don't know, who Dracula is, but I'm powerful thirsty too. Could a man get a glass 'a water?

DOCTOR MASTERS

Of course, Jesse. We'll have some in here from now on.

He nods to Dr. Wickless and let's Sam settle back into his chair. Masters holds up the next card. There is a moment and a perplexed expression crosses his face.

DOCTOR MASTERS

What do you see, Jesse?

SAM

It's the...sub-atomic structure of a quark.

(beat)

What's a quark?

DOCTOR MASTERS

I don't know, what a quark is Jesse.

OBSERVER

It's a micro particle of a neuron or a proton.

(beat)

You also have a degree in quantum physics.

68 NEW ANGLE

68

Sam is starting to get agitated, trying to grasp the contradictions that are spinning in his mind. Just then there is a knock at the door, Dr. Masters crosses to open it, allowing Butcher to enter with a pitcher of water and two glasses.

69 FEATURING SAM

69

As soon as he sees Butcher he panics. The rush of pain from the shock therapy floods his mind and he stands, knocking the chair back. He cowers in the corner and points.

SAM

Ambush! VC! VC! Ambush!

70 FLASHBACK - VIET NAM

70

It's the opening sequence. The small group of men stand in the river. Automatic weapon-fire rings out from all directions. The sound is deafening and then silence.

71 INT. OBSERVATION ROOM

71

Sam huddles, weaponless in the corner.

OBSERVER

Take it easy, Sam.

Dr. Masters signals for Butcher to leave.

BUTCHER

I didn't....

SAM

(desperately to Al)

We were set up by the hochoy, sir!

DOCTOR MASTERS

(to Butcher)

Get out!

OBSERVER

Hold your position soldier.

Butcher exits as Masters looks toward the mirror. It's obvious another personality has emerged. Sam stands huddled in the corner his hands on his head.

SAM

(in Vietnamese to
Masters)

Am I a prisoner?

DOCTOR MASTERS

I...I don't understand what you're saying?

OBSERVER

He wants to know if he's a prisoner.

DOCTOR MASTERS

Who are you?

SAM

(in Vietnamese)

Are you VC?

(beat)

Are you VC?

CONTINUED

71 CONTINUED

71

DOCTOR MASTERS
I...I don't understand.

SAM
(aside to Al)
What should we do sir?

72 INT. VIEWING ROOM

72

The group is totally lost.

NURSE CHATMAN
What language is he speaking?

DOCTOR WICKLESS
(shaking his head)
I don't know.

73 INT. OBSERVATION ROOM

73

Dr. Masters beacons for Sam to sit back down in his chair. Reluctantly, as if at gunpoint, he moves close to the table and sits.

DOCTOR MASTERS
Who you are?

He looks to Al and then to Masters.

SAM
Signalman First Class Herbert
Williams. SEAL division, United
States Navy. Serial number
52437490576.

DOCTOR MASTERS
I don't understand. You're in the
Navy?

SAM
Signalman First Class Herbert
Williams. SEAL division, United
States Navy. Serial number
52437490576.

DOCTOR MASTERS
Tell me where you are Herbert?

CONTINUED

OBSERVER

No! Say you want to go back to your bed.

SAM

No.

OBSERVER

Gooshie says Beaks is back and I need you some place where she can talk to you, other than under this microscope.

DOCTOR MASTERS

It'll be okay....

SAM

No!

DOCTOR MASTERS

All right. Whatever you say.

Dr. Masters rises and crosses to the door, opening it. Sam looks to Al who nods, it's okay. Sam rises, holding his hands as if they are tied, walking as if his feet are tethered in some way. He makes his way to the door and gives a last look at Al.

OBSERVER

You go on up, I'll be there in just a little while.

(beat)

Go on.

As Sam and Dr. Masters exit, we hold on a concerned Al a moment and, then....

SLOW DISSOLVE TO

76 FLASHBACK - THE LEAP HOME - PART ONE

76

A field of corn. Sam moves through it, stopping, smelling, enjoying the moment. He realizes he's home.

CUT TO

77 WIDE SHOT

77

Sam running, running.

78 WIDER 78
The sound of anxious breathing. A small figure in the f.g. running.

79 CLOSE ON SAM 79
as he pounds on the front door. The door opens and, we....
SMASH CUT TO

80 INT. BOXING - TIGHT ON TIGER JOE JACKSON 80
His ugly mug growls into camera.

81 WIDER 81
Sam in the ring. It's the final fight. The crowd is screaming. Sam faces off with Tiger.

82 FEATURING TIGER 82
He's just about to pulverize Sam and, we....
SMASH CUT TO

83 INT. WARD SIX - NIGHT - TIGHT ON SAM 83
He sits straight up in bed. The heavy breathing is his. He is drenched in sweat. Frantically, he looks around the room.

84 SAM'S POV 84
As camera pans the room, it is lit only by moonlight and the soft glow of the night-light left on in Freddy's booth. The other inmates sleep soundly. Some in bed. Some under the bed.

85 ON SAM 85
He lays back down, still disoriented and confused. The sound of the Imaging Chamber door opening and closing. Sam looks to the sound. He lies still, watching.

Al stands at the end of Sam's bed. There is a look of genuine concern.

OBSERVER

Sam? Sam, are you awake?

SAM

(whispered)

Are you talkin' to me?

OBSERVER

Yeah, yeah I am.

SAM

Did I beat him?

OBSERVER

Beat him?

SAM

Tiger Joe Jackson.

(beat)

This is a hospital. Was I hurt bad?

OBSERVER

No. No, you're okay. Sort of.

SAM

Where's Dixie?

OBSERVER

Dixie?

(to O.C. person)

She was the live-in cupcake that worked as a stripper. She and Kid Cody got married.

SAM

Why you talking about me like I was dead or somethin'?

(beat)

I ain't dead, am I?

OBSERVER

No, you're not dead.

SAM

Then who the hell are you talking to?

OBSERVER

Verbeena Beaks. She's a doctor and she's in the Imagining Chamber with me.

CONTINUED

How come I can't see her?

OBSERVER

She's not tuned into your brain.
Would you like to see her?

Sam looks at him as Al extends his hand. Suddenly Verbeena Beaks appears. She is a strong woman of about forty. She has kind eyes and a reassuring smile.

VERBEENA

Can he hear me?

OBSERVER

Can you hear her, Sam?

VERBEENA

Don't call him Sam....

OBSERVER

(to Verbeena)

I will call him Sam because we don't
have time to mess around.

SAM

Time for what?

OBSERVER

To help you get home.

Sam sits up and moves a little closer.

SAM

Yeah, I'd like that. I'd like that
a lot.

VERBEENA

Then you've got to help us get you
back inside your own mind.

SAM

I ain't punch drunk! And I ain't
nuts.

OBSERVER

Nobody thinks you're nuts. You just
stepped out from behind the wheel.

CONTINUED

VERBEENA

You've been doing some very special work. The whole time you were doing it, you were picking up pieces of other peoples lives. Now you can't separate them.

SAM

You're the nut case.

OBSERVER

Listen to me, Sam.

SAM

I ain't Sam!

OBSERVER

Each time you leap, you pass through the entire life of the person you've leapt into and in that passing, you two kind of mush all your memories, emotions and experiences.

VERBEENA

Until you were given that electro therapy, those memories were all filed away somewhere deep in your subconscious.

SAM

(totally lost)

What is this? The plot to a bad monster movie?

OBSERVER

It's your life.

(beat)

And until we can find a way to get you back to being Sam Beckett, you can't leap out.

(beat)

That's the way the game works.

SAM

Wait a minute. I'm not the one nobody can see. I'm not the one standing around holdin' hands like you're goin' to the damn prom.

(beat)

And I'm not crazy.

CONTINUED

87 CONTINUED (2)

87

OBSERVER

No, you're not crazy. You're stuck in the past for the rest of your life.

SAM

You tellin' me I ain't never gonna get outta here?

OBSERVER

According to Ziggy's stats, Samuel Beederman spends the rest of his life in mental confinement.

VERBEENA

And right now, everyone around here thinks you're Samuel Beederman.

III

Well, I ain't staying here!

VERBEENA

Then you've got to get back to your first person. Samuel Beckett.

88 FEATURING SAM

88

The words he's hearing are frightening and confusing, yet again somewhere in the far reaches of his mind, the real Samuel Beckett tries to understand. Cautiously, he speaks.

SAM

What do I have to do?

Al looks to Verbeena.

OBSERVER

Ask Doctor Masters....

(beat)

...for another session of electro therapy.

SAM

(remembering)

No.

VERBEENA

It has to be at the same voltage as the original.

(beat)

It's the only chance we have.

CONTINUED

88 CONTINUED

88

SAM

What do you mean?

OBSERVER

I mean, we're running out of time.

VERBEENA

The longer the alternate personalities are allowed to take over, the more chance there is of losing communication with Sam Beckett.

OBSERVER

We're losing contact with you, Sam.

SAM

You mean you can't ever come talk to me? And I'll never get out of the hospital.

OBSERVER

And you'll never leap out of 1954.

89 CLOSE ON SAM

89

There is a barrage of fears that flood his mind, but the most important is the small light of knowledge, that what Al is saying is true. The rain continues to pour and a distant rumble of thunder echos, as we hold on him, we....

FADE OUT

END OF ACT THREE

ACT FOUR

FADE IN

90 INT. WARD SIX NIGHT - ON SAM AND AL

90

There is a long pensive moment as the knowledge of Al's information sinks in. The rain continues to pound on the windows.

SAM

How do I get back to this...Sam person.

(beat)

And I want you to know that this ain't making no sense at all.

VERBEENA

I want you to tell me, of all the people you've leaped into, who would be the most susceptible to....

OBSERVER

Why are you asking him, he's null and void.

VERBEENA

I have a case file of....

She lets go of Al's hand to reach for something and disappears.

SAM

This is really weird.

OBSERVER

(thinking)

Okay, okay. Who?

(beat)

Leonard! He wasn't workin' on all burners.

(to Beaks)

This small town lawyer. Not a very good lawyer mind you....

Al reaches out and in a nanosecond, Beaks is back. She holds a computerized file, that looks about the size of a thin brick.

SAM

Will somebody let me in on this.
I'm startin' to feel like a retard.

CONTINUED

90 CONTINUED

90

OBSERVER

Jimmy!

(beat)

Sam leaped into a young man who was
mentally handicapped... sometime in
the mid-sixties!

VERBEENA

LaMatta. He would susceptible.

91 NEW ANGLE - INCLUDING TIBBY

91

He has inched his way closer to Al and Verbeena. Sam spots
him.

SAM

(hard to Tibby)

What are you starin' at?

TIBBY

You're the one in trouble, trouble,
trouble.

OBSERVER

Stay out of this Tibby.

TIBBY

Who's she?

OBSERVER

She's here to help us get Sam back.

TIBBY

If he gets out, I want to get out,
too.

VERBEENA

We have to get you in touch with
Jimmy....

SAM

You sayin' I got to act like a
retard to escape this place.

TIBBY

Not without me. No sir, no sir, no
sir.

OBSERVER

Nobody's breakin' out of here.

(to Tibby)

Let me talk to Sam....

CONTINUED

91 CONTINUED

91

SAM

Kid!

OBSERVER

(to Sam)

Kid.

(to Tibby)

And after I've worked this problem
out, I'll see what I can do for you.

TIBBY

I got books to read. I been
practicin my letters.

OBSERVER

That's good.

TIBBY

Tell me about the future. Tell me,
tell me, tell me.

What is this guy, a parrot?

VERBEENA

According to research after you get
out, you start some of the first
halfway houses in the state.

(beat)

You do real good Tibby.

TIBBY

I'm a help people?

Verbeena and Al nod yes. A happy Tibby walks to his bed
and sits. After a beat, he is off into his own world.

92 ON SAM AND AL

92

Al turns very serious and moves a little closer to his
friend.

SAM

Okay, so what's the game plan?

VERBEENA

We have to hypnotize you.

SAM

Pass.

CONTINUED

OBSERVER

It's the only way to put you in contact with Jimmy.

SAM

I ain't bein' no retard!

OBSERVER

(pressing on)

It's mentally handicapped and it will make you more susceptible to the shock therapy.

Sam freaks, pulling back the hair from his burned temples, to show Al.

SAM

Forget it! I'm not gonna let them burn me again.

Al turns to Beaks.

VERBEENA

Then we can't help you, kid.

He has that cornered look. The sweat begins to roll down his face as the pressure of the decision weighs on him.

SAM

I can't do it.

OBSERVER

You don't have a choice. In seven hours I'll be gone and you'll be a pichinco ball bouncing around your own brain, flipping from one person to another until....

■ ■ ■
(reluctantly)

What do I do?

VERBEENA

You have to trust me.

■ ■ ■
I don't trust you, I trust him.

CONTINUED

VERBEENA

I'll talk you through it.

(to Sam)

We miss you Sam. I hope you'll get to come home soon.

With that, she lets go and vanishes. He punches on the hand link and it begins to strobe and twinkle. He holds it toward Sam.

OBSERVER

I want you to lay back and relax.

(beat)

Listen to my voice. You can hear nothing but my voice.

(beat)

Now, concentrate on the light. Let your body go and try to empty your mind.

Al's instructions are underscored with a gentle roll of thunder as Sam falls under his voice.

OBSERVER

Take a deep breath.

(slower)

Deeper...and release....

Sam allows himself to fall under Al's voice, as we....

DISSOLVE TO

Its stone structure hangs like Hill House in the morning rain. The huge outreached arms of leafless trees stand naked against the sky. The spiked-iron fence reaches like tortured fingers above the high stone wall washed in the distant thunder.

BUTCHER'S VOICE

You been spending a lot of time with Masters.

It's early, so only a few of the loonies are lurking about. Butcher is on Chatman's heels.

CONTINUED

95 CONTINUED

95

NURSE CHATMAN

I'm a nurse, he's a doctor and we happen to be working at the same hospital.

BUTCHER

I just don't want you makin' any mistakes.

She stops and turns to face him.

NURSE CHATMAN

What are you talking about?

BUTCHER

I'm talking about Masters not finding out what happened to Beederman.

She looks at him for a long hard minute.

NURSE CHATMAN

Mr. Beederman came in here as a depressive. Six weeks later he started showing signs of schizophrenia. Now he's split into not one, but several personalities.

(beat)

If what you did in that treatment room had something to do with it, I will tell them.

She starts to walk away. Butcher's words stop her.

BUTCHER

You'll go to prison for what you did to Tom Black. And I'll be sure to tell them that too.

NURSE CHATMAN

I was trying to help him.

BUTCHER

To do what? Slit his throat?

(next to her)

You were playing doctor, I don't think Wickless and Masters are gonna like to hear that their nurses are playing mind games with their patients.

(beat)

Do you?

Butcher smiles and nods a good morning, as he opens the door to the viewing room. Chatman can't even look at him as she slips inside.

96 INT. VIEWING ROOM

96

She stands for a moment alone in the dimly lit room, tortured by her conversation. A sound from the observation room brings her attention to the glass.

97 NURSE CHATMAN'S POV - THROUGH THE TWO-WAY GLASS

97

Sam enters. By his awkward shuffle and dim eyes, we can see he is Jimmy. Sam crosses to the window and looks in, making a funny face. Nurse Chatman steps closer and her reflection can be seen in the dark glass. Slowly, she sinks into the chair as Wickless and several other doctors enter and sit.

98 INT. OBSERVATION ROOM - ON JIMMY - MIRROR SHOT

98

He sticks his tongue out and laughs, pointing at himself. Freddy crosses next to him and turns him from the glass, guiding him to the chair.

99 NEW ANGLE - FEATURING SAM

99

Freddy helps him into the chair. Sam picks up some different shaped blocks and begins to play with them.

DOCTOR WICKLESS'S VOICE

He told us this morning his name was Jimmy LaMatta. He says that he has a real job. Again, this person lives in the future.

100 INT. VIEWING ROOM

100

Nurse Chatman tries to hold a professional attitude, but it is obvious she's torn. Four other doctors have entered into the viewing room to observe.

NURSE CHATMAN

From his physical limitations and speech patterns we believe the personality of Jimmy to be re...mentally handicapped.

YOUNG DOCTOR

Do we have any inclination as to what first brought this behavior on?

CONTINUED

100 CONTINUED

100

DOCTOR WICKLESS

Doctor Masters believes that the electro shock therapy yesterday might have triggered some traumatic childhood memories, and Mr. Beederman's inability to cope with those memories, opened a flood gate of....

(beat)

...people.

OLDER DOCTOR

People who exist in his mind?

DOCTOR WICKLESS

People he invented to protect himself.

YOUNG DOCTOR

From what?

(beat)

According to his family history, nothing traumatic occurred in either his childhood or early adult life to merit this.

DOCTOR WICKLESS

Unless the traumas never registered in his conscious mind.

Nurse Chatman looks from Wickless to Sam, more worried than ever.

101 INT. OBSERVATION ROOM - FEATURING SAM

101

He plays quietly with his shapes. Freddy rises and exits just as Doctor Masters sits down.

DOCTOR MASTERS

Hello, Jimmy.

SAM

(looking up)

Hi ya.

(beat)

You wanna make a ship?

DOCTOR MASTERS

What kind of ship Jimmy?

SAM

(thinking hard)

A spaceship!

CONTINUED

OBSERVER'S VOICE
It's time, Sam.

102 NEW ANGLE INCLUDING AL - SFX

102

He flickers in and out for a beat and then focuses in. Sam looks up. He is frightened.

OBSERVER
You've got to tell Doctor Masters that you want a therapy session.

SAM
But I don't.

DOCTOR MASTERS
Don't what, Jimmy?

OBSERVER
If you don't, I won't be able to come back.

Al flickers.

SAM
You come back.

DOCTOR MASTERS
Is that your friend Al?

OBSERVER
Then you tell the doctor, you want a shock therapy session.

SAM
Al says if you don't give Jimmy a shocker, he goes back to the future forever.

Al starts to flicker out. Sam jumps terrified to his feet.

SAM
No! Don't leave Jimmy!

OBSERVER
Tell him to hurry.

DOCTOR MASTERS
Nobody's going to leave you Jimmy.

The doctors are totally engrossed.

OLDER DOCTOR
What's happening?

DOCTOR WICKLESS
Through all the personality changes,
two things have remained constant.
An invisible friend named Al and the
memory of his last electro therapy
session.

Sam is rocking, bumping his shoulder into the wall and trying to calm himself, upset by the thought that Al will leave him.

OBSERVER
I'm running out of time and Ziggy's
running out of power.
(beat)
It's taking everything he's got to
keep us connected.

Sam turns from Al to Masters, back to Al and back to Masters. He is caught in an anxiety of total desperation.

DOCTOR MASTERS
It's all right, Jimmy. Now come sit
down and let's play some games.

OBSERVER
Tell him!

SAM
(to Masters)
You give Jimmy shocker or Al will go
away.
(beat)
Don't let Al go away!

Sam is starting to get violent. Al knows that the more he riles Sam the more the likelihood of him getting a shocker. The thunder booms outside, building beneath the scene. Doctor Masters reaches out to guide Sam back to the chair. Sam jerks away.

CONTINUED

DOCTOR MASTERS

Al won't go away if you don't want him to.

OBSERVER

Yes I will!

SAM

He says yes.

~~OBSERVER~~

And it's all Masters fault!

Again Masters reaches for Sam. Sam slaps his hand away.

SAM

(to Masters)

Your fault!

(beat)

Your fault Al goes away!

This time he pushes Masters to the floor. Masters calls for help.

~~OBSERVER~~

I'll be gone forever. Make them give you a shocker now!

SAM

Give shocker now!

The doors burst open and Butcher and Freddy rush into the room. They all grab a terrified Sam. He struggles in the hands of his captors. Sam screams for help. Nurse Chatman enters right behind them.

NURSE CHATMAN

Give him a moment!

SAM

Help Jimmy, Al! Help Jimmy!

OBSERVER

I can only help you if you get a shocker!

SAM

Shocker! Give Jimmy a shocker!

NURSE CHATMAN

Try and calm down. Please.

CONTINUED

BUTCHER

Get a straight jacket!

(sotto)

I'll give you a shocker, you freak.

SAM

Let Jimmy go home.

(crying)

Let Jimmy go home.

DOCTOR MASTERS

(to Nurse Chatman)

Get the therapy room set-up.

NURSE CHATMAN

That's two sessions in forty-eight hours. It could kill him.

She doesn't move her concentration from Sam.

DOCTOR MASTERS

(yelling)

Nurse Chatman!

(to Freddy)

Get the therapy room set-up!

Sam struggles as Butcher restrains him. Freddy runs out.

107 INT. VIEWING ROOM

107

The room is a buzz, Wickless the center of questions. As we push through the glass to Al, the pain on his face tells how hard this is for him. Another deafening crack of thunder rattles the windows and, we....

CUT TO

108 EXT. HAVENWELL HOSPITAL - DAY

108

The rain pours down in sheets. Heavy winds gust, tearing at the twisted branches of the trees. Sam's anguished screams echo through the halls, as a huge crack of lightening whitens the black sky.

109 INT. TREATMENT ROOM

109

Sam is strapped to the therapy table. His screams are drowned out by the boom of another clap of thunder. Masters, Chatman, Buster and Freddy hustle around the room prepping for Sam's treatment.

CONTINUED

SAM

Al!

(beat)

Don't leave!

OBSERVER

I'm here. I'm right here.

DOCTOR MASTERS

Set the voltage at ninety.

NURSE CHATMAN

Doctor Masters please, his treatment yesterday was....

Butcher shoots her a look. Masters is losing it.

DOCTOR MASTERS

If you can't perform as a professional then I don't need you in this therapy room.

(beat)

Do I make myself clear?

OBSERVER

(to Sam)

Tell them you want the same voltage as yesterday.

(beat)

Tell them!

BUTCHER

We're set Doctor.

SAM

It hurts!

OBSERVER

Tell them!

NURSE CHATMAN

(softly to Sam)

It will be alright. I promise.

110 FEATURING NURSE CHATMAN, SAM AND AL - SFX

110

She moves next to Sam trying to take his hand and reassure him. He's frightened by everything that's happening, but his concentration is on Al. Al flickers in and out. He turns and yells to Gooshie.

CONTINUED

OBSERVER

Then turn up Ziggy's power!

(beat)

Turn it to MGL. Just keep me here.

(to Sam)

You gotta tell 'em buddy. I can't hold on much longer.

SAM

Same shocker from yesterday.

(yelling)

Same shocker from yesterday.

NURSE CHATMAN

No.

111 NEW ANGLE

111

The rain beats against the window as the full wrath of the storm unleashes itself. Lighting. Thunder. Sam looks to Chatman. She is his only chance.

OBSERVER

(pleading)

It has to be the same.

SAM

Same that Butcher put yesterday.

DOCTOR MASTERS

What's he talking about?

(to Butcher)

What was the voltage you set yesterday?

BUTCHER

I...I don't remember.

DOCTOR MASTERS

(pressing Butcher)

What voltage did you give him yesterday!

NURSE CHATMAN

It was over two hundred!

OBSERVER

Now Sam! Now!

SAM

Shocker! Now!

CONTINUED

NURSE CHATMAN

Butch was angry that Sam hit him and raised the charge.

BUTCHER

That's a lie!

OBSERVER

Do it!

Butcher and Masters are in a screaming match as Sam touches Nurse Chatman.

112 FEATURING SAM AND NURSE CHATMAN

112

Sam looks to her. His eyes are filled with pleas of fear and compassion. Suddenly it's as if a moment of Sam Beckett breaks through. He pulls her close to him.

SAM

(softly)

It's the only way you can save my life.

(beat)

Please. There isn't any more time.

She's torn and confused by the situation. She looks at the dial.

113 TIGHT ON DIAL

113

It sits at ninety.

114 TIGHT ON HER EYES

114

They go from Sam, to Masters and Butcher.

115 CHATMAN'S POV - MASTERS AND BUTCHER - MOS

115

They are in the throes of an argument about what happened.

116 ON SAM, CHATMAN AND AL

116

She struggles for a moment more. The dull glaze of Jimmy crosses Sam's eyes and a brave little smile breaks on his face.

OBSERVER

Do it!

CONTINUED

116 CONTINUED

116

She reaches for the dial, cranks it and throws the lever. Sam releases a primal scream and a huge crack of lighting and thunder rips through the sky, as Sam....

QUANTUM LEAPS

117 INT. LIVING ROOM - SMALL HOUSE

117

The glow of Quantum Light fades and Sam and Al stand staring at each other dazed and breathless. After a beat.

OBSERVER

Wow! What a rush.

(beat)

Ziggy must have been so juiced up
that I leaped....

(looking at Sam)

Are you alright?

A little woozy.

SAM

Yeah. Yeah. I think so.

(swoons)

Maybe I better sit down for a
minute.

118 NEW ANGLE - SFX

118

Sam crosses to an old stuffed chair and sits, falling through to the floor.

OBSERVER

Uh, oh.

Sam scrambles to his feet as Al tries a few buttons on the little handlink. It's dead.

SAM

What's going on Al?

OBSERVER

Your guess is as good as mine.

(yelling to

Gooshie)

Gooshie, open the door.

With that, Al walks right into a wall, slamming hard and rebounding. Stunned, he looks for the first time and notices that his clothes are different. Sam is in his bathrobe. The two men look at each other aghast.

CONTINUED

Oh, boy. OBSERVER

FREEZE FRAME

TO BE CONTINUED